

Preface

“mozart (re)inventions” is ensemble paladino’s continued reimagining and exploration of classical works of great composers. Our point of departure for this project are the keyboard works of the young Wolfgang Amadeus Mozart (1756–1791). Through a wealth of letters between the members of the Mozart family we read that both Wolfgang and his older sister Nannerl profited early on from their father’s unique and playful music education at the piano and on the violin. His sister Nannerl writes that they both spent lots of time at the piano playfully picking out thirds. They both learned and flawlessly played minuets and other small pieces composed by their father and later began composing their own small pieces as a means of learning counterpoint and musical phrasing. Their early life was filled with touring together performing as a family all over Europe. They were influenced by all of the things that Europe had to offer and as children entertained the high society with the joy of music making.

The pieces K 1–3, 6 and 7, the untitled piece from the “London Sketchbook” K Anh. 109b No 1 (15a) and the untitled piece K 33b were all completed before young Mozart turned 11 years old. While listening to these early pieces, one can almost hear two very clever and gifted children laughing and running playfully. It is this spirit of play and joy of music making that will guide Mozart through his astonishingly prolific and short life.

The Duos K 423 and 424 were written in Salzburg during the summer of 1783, as favors for his old friend Michael Haydn. Aware of Haydn’s failing health and the stress that he was under to complete a series of six duos for violin and viola commissioned by Archbishop Collodero (a violinist himself known for being a tyrant), Mozart who happened to be in Salzburg visiting his newly widowed father, stepped in to help his dear friend. Although Mozart was known to have made several rude remarks toward Michael in letters, it is quite clear that the young Mozart respected and studied Michael Haydn’s works. Both K 423 and 424 are respectful nods to the compositional prowess of Haydn. Mozart however being Mozart, it is clear who the real musical genius was amongst these two men. Mozart skilfully contains himself while at the same time showing us glimpses of his own still evolving style.

No exploration of Mozart would be complete without a glimpse into his operas. “The Magic Flute” (“Die Zauberflöte”) K 620 was premiered in Vienna in 1791, three months before his untimely death. The four famous melodic fragments highlighted in our exploration well represent the playfulness and pure joy found throughout this truly magical work. It is this spirit that brings us full circle, a reminiscence of his youth.

Note on the Edition

The aim of **paladino music** is to produce practical modern editions.

Our arrangements of these 15 Mozart pieces are printed in the same order as were performed on the recording (paladino music, pmr 0050).

We have sometimes included our articulations and – in the cello part – suggestions for bowings and fingerings in the score. In the early piano pieces (K 1–3, 6 and 7), we also make occasional suggestions for dynamics.

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